

THE  
**MUSICAL WORLD,**  
A WEEKLY RECORD OF  
**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.  
TAMING OF THE SHREW.

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[The writers of the Leading Articles are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

**MUSICAL INSTRUMENTS.**

BY GEORGE HOGARTH.

**THE OBOE, BASSOON, AND ENGLISH HORN.**

WE class these instruments together, because they are of the same family, like the Violin, Tenor, and Violoncello. Their tone is produced by the same mechanism, and they are played upon in the same manner; so that they may be considered as the treble, alto, and bass divisions of the same instrument. The bassoon is of considerable antiquity, as well as the oboe; but the English horn is of modern date.

The oboe seems to have been first used in Italy, where it originally was a rude instrument, employed by the shepherds; but it was in France that it was first used as an orchestral instrument, under the name of the *hautbois*; Burney mentions a fête given at the Louvre by the Queen of Henry III of France, consisting of a mixture of poetry, music, and dancing; on which occasion the *hautbois* was one of the instruments employed—the dancers being accompanied by the violins, while the singers were accompanied by the *hautbois*, and other wind instruments. Father Mersenne, in his "Harmonie Universelle," describes the *hautbois* as being in three shapes—treble, tenor, and bass. The bass was much longer than the other two, being not less than five feet in length. It was played on by means of a crook, into which a reed was inserted, like the modern bassoon.

As its qualities came to be understood, the oboe became more and more valued by musicians. It was much improved in its construction by Johann C. Denner, who has gained a lasting celebrity from his being the inventor of the clarinet. Denner's improvements were made towards the end of the seventeenth century, and this instrument soon became a favourite with all the great composers in Europe. Handel, in particular, not only made constant use of it as an accompanying orchestral instrument, but wrote concertos for it. Near the beginning of last century, an eminent German oboist, named Kaitch, came to England, where his performance was for a long time in great request; but, being

of improvident habits, he died in great poverty, leaving his family destitute. Soon afterwards, Festing, the famous violinist of that day, with Weidemann the flute-player and Vincent the oboist, happened to observe two interesting little boys, who had an appearance above their condition, driving milch-asses down the Haymarket; and found, on enquiry, that they were the orphan sons of poor Kaitch. Struck with pity for the children of their brother professor, these musicians instantly raised a subscription for their relief: and it was to the consideration, suggested by this circumstance, of the necessity of establishing a fund for the benefit of the families of indigent musicians, that the profession owes the existence of *The Royal Society of Musicians*, which excellent and most useful institution was founded in the year 1738.

The celebrated Giuseppe San Martini may be looked upon as the father of the oboe. He not only carried his performance on the instrument to a high pitch of excellence, but gave it great importance, by his fame as a composer and a general musician. He came to England in 1723, and remained in this country till his death in 1740, at which time he held the situation of master and director of the chamber music of His Royal Highness the Prince of Wales. His compositions, consisting of Concertos, Sonatas, &c. not only for the oboe, but for other instruments, were long looked upon as standard works. As a performer, he was remarkable for the sweetness and vocal quality of his tone, as well as for brilliant and expressive execution. As a composer, he had not only great learning, but a fertile invention, and a bold and original genius, which led him into many licenses of harmony and modulation, which, though happy and effective, exposed him to censure from the *purists* of his day.

The family of the Besozzi is well worthy of commemoration, as having produced a number of eminent musicians, all of whom devoted themselves to this instrument, and made a great figure in Italy, Germany, France and England, during the whole of the last century.—Alessandro Besozzi, the eldest of four brothers, lived at the Court of the king of Sardinia, and employed his long life in cultivating the oboe, and in composing excellent music for it. Jerome also lived at Turin, and was a great performer on the bassoon. Antonio resided at Dresden, where he formed many excellent pupils, particularly his son Charles, who became the most eminent performer of the name. Gaetano, the fourth brother, was highly esteemed at Paris; as was also his son, of the same name, who was in London so late as 1793. Dr. Burney, who met Charles Besozzi at Dresden, speaks of him in very high terms, and draws a comparison between him and the celebrated Fischer. "Fischer," he says, "seems to me the more natural, pleasing, and original writer of the two, for the instrument, and the more certain of his reed, which more frequently fails Besozzi in rapid passages than Fischer. However, Besozzi's *messa di voce*, or swell, is prodigious; indeed he continues to augment the force of a tone so much and so long, that it is hardly possible not to fear for his lungs. His taste and ear are exceedingly delicate and refined, and he seems to possess a happy and peculiar faculty of tempering a continued tone to different basses, according to their several relations.\* Upon the whole, his performance

\* The worthy doctor, we suspect, has imagined this faculty. It is essential to the beauty of a sustained tone that it steadily preserve an unvarying pitch, whatever changes of harmony may be placed under it.

is so capital, that a hearer must be extremely fastidious not to receive from it a high degree of pleasure."

John Christian Fischer, whom Burney thus speaks of, was a native of Friburg. In his earlier days he gained great celebrity in Germany and Italy; but, on coming to England, he was so much satisfied with his reception, that he made this country his home for more than thirty years. He died in 1800; having been seized with apoplexy while in the act of playing the slow movement of a concerto at the Queen's palace. In his last moments he desired that all his musical manuscripts might be presented to the king. No solo performer on any instrument was ever in greater or more universal favour with the English public than Fischer; and, to this day, the association between his name and his instrument continues unbroken. "Fischer's hautboy" is as current a phrase as "Corelli's violin." His famous minuet, which forms the conclusion of one of his concertos, still mingles in the youthful recollections of many of the present generation.

Among the most distinguished oboe players must be enumerated the brothers John and William Parke. They were contemporary with Fischer; and, though not of the same rank with him, yet they deservedly stood high in public favour. Griesbach, who died in 1824, was for many years considered the first oboist in England; and the place which he held is now worthily occupied by Grattan Cooke. Cooke, we think, is not equal to Griesbach in power and richness of tone; but in brilliancy of finger, in delicacy and expression, and in the precision and effect of his orchestral performance, he leaves nothing to be desired.

The oboe is a very difficult instrument. It requires the most skilful management to produce a sweet and vocal tone, and to avoid those accidents which the French very expressively call *couac*, caused by the breath making the reed to vibrate, without bringing out the sound of the instrument. In playing very soft too, the performer is in danger of sounding the note an octave too high. Much depends upon the reed; and oboe players ascribe the difference in the tone of different performers to the kinds of reed used by them. Thus it is said that Griesbach used a very large, strong reed, almost the size of that of a bassoon, and thence acquired his unparalleled body of tone;—to produce which, however, required so much exertion, that his example has not been followed. The foreign players, it has been remarked, use smaller and thinner reeds than the English; hence their tone, though soft and flexible, has less power and volume than that of our players. When the oboe is well played, it is capable of great expression. It has more accent, and more variety, than the flute. Though a small instrument, its tone is very powerful, and makes its way through all the masses of sound that can be produced by the greatest orchestra. In the infancy of orchestral writing, it was found to be the most agreeable addition to the stringed instruments. The old symphonies of Stamitz, Vanhall, &c. were usually in eight parts; having, besides the stringed quartet, two oboes and two horns: and it continues to form a most important element, even in the immense instrumental combinations of the present day. Of all wind instruments, it is probably the best adapted to solo performance.

The compass of the oboe extends from C below the lines, to G in altissimo; but in orchestral writing, it is seldom made to go above C or D. Its best keys are C, G, D, A, F, and B flat; but if the music is not too quick, and written with attention to the genius of the instrument, it may be in any key from four sharps to four flats inclusive.

The Bassoon is called by the Italians *Fagotto*, because it is composed of several pieces of wood, put together like a bundle or faggot. It is derived from an old instrument called *Bombardo*, which was in use above two hundred years ago, and was of various sizes. The largest, which played the bass part, acquired the name of Bassoon; and, by a series of improvements, has become the instrument now in use. The tube of the modern bassoon is about 8 feet long; but, for the convenience of the performer, it is doubled, and composed of four pieces. In one of these is inserted a thin, bent, brass tube, upon the end of which is fixed the reed through which the performer blows. The tone of the instrument depends not only upon the wood of which it is made, but also very much upon the reed. The wood should be either box, ebony, or maple; which last, we believe, is esteemed the best. The reed affects the tone of the bassoon in the same manner as that of the oboe. A strong, thick reed produces a great volume of tone; but the pressure of the lips which it requires prevents the attainment of smoothness and flexibility. A weak reed, on the other hand, is easily blown into; but the tone is feeble, and defective in roundness. The English performers, in general, use stronger reeds than foreigners, with a corresponding difference in the quality of their tone. The intonation of the bassoon, as well as the purity and evenness of its tone, depends greatly on the precision with which the tube is bored, and the holes are placed; and in these respects, notwithstanding all the pains which have been taken by the best makers, the instrument is still very defective. Many of the notes are false, and can only be corrected to a certain extent by the skill of the player. The under part of the scale is too low, compared with the upper; and some of the lower notes are dull and muffled. These defects still exist, though they have been lessened by the successive addition of keys, which now amount to no less than fifteen. M. Fétis is of opinion that the instrument, to be rendered perfect, must undergo a change of form, and be bored upon a new principle; and, in particular, that it should be bent backwards at the lower extremity, in order that the whole instrument, during performance, may be more equally and speedily warmed. We mention this suggestion as being probably worthy of consideration, without pretending to judge of its soundness.

The scale of the bassoon is about three octaves and a half, beginning with B flat, the note below the lowest C of the violoncello; but a good many notes, at either extremity of the compass, are to be used only on extraordinary occasions; and it is better to avoid keys which exceed three sharps or three flats,—though the fine key of A flat may be used, especially in slow passages. The bassoon is an instrument of great importance in an orchestra. Two are always employed, and generally play long holding notes, which bind (as it were) the parts together, and give richness and smoothness to the harmony. Solo passages are frequently introduced with great effect; beautiful examples of which may

be found in the minuets of Haydn's symphonies. But the bassoon, from its want of brilliancy and variety, is not a good solo instrument; and the modern performers, content with the prominent part the instrument has assumed in the orchestra, have almost given up solo playing.

There is a large instrument, called the *contra-fagotto*, which is sometimes used in Germany, and sounds an octave below the ordinary bassoon. It requires strong lungs and great exertion, and can only execute slow passages. An instrument of this sort, six feet in length, was made, by order of Handel, for Lampe, the composer of 'The Dragon of Wantley,' who was a bassoon player. It lay, however, unused, among the instruments in the store-room of the Opera House, till it was played upon, for the first time, by Ashley, at the commemoration of Handel, in 1784. The *contra-fagotto* is rendered unnecessary, by the improvements which have been made in the great brass instruments.

Excellent performers on the bassoon are now numerous in all parts of Europe. The principal English performers, in the memory of the present generation, have been—Holmes, who was celebrated for his fine tone, and beautiful manner of accompanying the voice, and who died about the year 1822; Mackintosh, who long held the situation of principal bassoon at the Philharmonic Concerts, and on every occasion where a first-rate orchestra was assembled; and Denman, who, since the retirement of Mackintosh, has succeeded to his employments.

The English horn, or *Corno Inglese*, is a kind of oboe, of such dimensions as to have its scale a fifth below that of the ordinary instrument. In consequence of its length, it is bent, so as to make it less unwieldy. It has a plaintive tone, and is sometimes used in playing slow and melancholy solo passages. When required, it is played by an oboist; but it is not held in much estimation.

### THE LITTLE PROPHET OF BOEHMISCHBRODA.

Translated from the German original, by W. J. THOMS.

[Under the above title the well-known Baron de Grimm, with whose celebrated correspondence we presume the majority of the readers of "The Musical World" are acquainted, published, in the year 1753, two little pamphlets; one in German, at Prague, and one in French, at Paris, on the subject of the opera,—its nature, objects, defects, &c. which have been greatly admired. At the time of their appearance party spirit ran so high in the musical circles at Paris, that the friends of the French Opera, or Lullists, regularly took their places at the theatre on the same side as the King's box; while the supporters of the Italian Opera, took up their position on the Queen's side. Whether this pamphlet, which, as may reasonably be supposed, gave rise to many others, was actually written by Grimm has been doubted. The copy which was in the possession of Forkel, the German Musical Historian and Lexicographer, contained a manuscript note attributing the authorship to Diderot and D'Alembert. Be that as it may, the prophecies contain so much shrewd and agreeable criticism upon the nature of the opera, with so many allusions to its peculiarities at the time when they

were written, that we have translated them from a German copy, to give variety to the pages, and some amusement as well as information to the readers, of "The Musical World."]

THE ONE AND TWENTY CHAPTERS OF THE PROPHECIES OF DE PAULA  
WALDSTORCH, COMMONLY CALLED WALDSTÖRCHEL; OR,  
"CANTICUM CYGNI BOHEMICI."

THESE are the one & twenty chapters of Prophecies, written by Gabriel Johannes Nepomucenus Franciscus de Paula Waldstorch, commonly called Waldstörchel, born at Böhmischbroda in Bohemia, *philosoph. et theolog. moral. studios. in colleg. maj. RR. RP. societ. Jes.* son of the worthy Mister Eustachius Josephus Wolfgangus Waldstörch, lute-maker and fiddle-maker, dwelling in the street of the Jews, in the ancient city of Prague, next to the Carmelites, at the sign of the Red Fiddle, and he hath written them down with his own hand, and hath called them his visions.

CAP. I.

AND I was in my garret, which I call my chamber; and it was cold, and I had no fire in the grate, for wood is dear.

And I was wrapped up in my cloak, which once was blue, but has now become white, seeing that it is worn out, and I scraped upon my violin in order to warm my fingers thereby; and I saw that the carnival of the next year would be a long carnival.

And the demon of ambition blew his fire into my soul, and I said to myself—compose minuets for the Ball Rooms of Prague, so that thy fame may fly from mouth to mouth, and that thou mayst be known over all the earth, and in all Bohemia. And that the people may point at thee with the finger, and call thee the minuet maker *κατ' ἐξοχήν*, that is to say, *par excellence*; so that the beauty of these minuets be praised so well by those who dance them, as by those who play them, so that they shall be played at the great Fair at Leipsic, and in all the hostels; so that men shall say of them, these are the beautiful minuets of the Carnival at Prague; these are the minuets of Gabriel Johannes Nepomucenus Franciscus de Paula Waldstorch, Student of Philosophy; these are the minuets of the great composer! And I delivered myself up to all the chimeras of pride, and made myself drunk with the vapour of vanity, and I set my hat on one side. And I stalked with long steps up and down my garret, which I call my chamber, and said, in the drunkenness of my ambitious plans—Oh, how proud will be my father to have a son so renowned—Oh how my mother will bless the breast which I have sucked. And I found delight in the extravagance of my thoughts, and desisted not therefrom; and I lifted up my head on high, for I do not by nature carry it high. And I grew hot with ambition, for there was no wood in the grate, and I said, "Ah, how beautiful is the elevation of my soul, and how really great are the things which the love of fame begets!" And I took my violin and composed three minuets upon the spot one after the other; and the second was in the minor; and I played it on my fiddle and it pleased me much; and I played it again, and it pleased me still more, and I exclaimed, What a noble thing is it to be a composer!

CAP. II.

And suddenly my chamber, which was nothing but a garret, was lighted up

as it were by a great light, nevertheless I had nothing but a penny candle upon the table. (For I burn a candle when I make music, for then am I glad; and I burn oil when I philosophize, for then am I sorrowful.) And I heard a voice laughing loudly, and the laughter was stronger than the sound of my fiddle. And I was angered at being laughed at, for by nature I love not to be made a mockery of. And the voice said, Be not angry, for I make myself merry at your anger, and at your nature that loveth not to be made a mockery of. Become pleased again quickly, and renounce thy plans for achieving celebrity; I have ever subverted them, for they are opposed to mine. And another shall make minuets for the Carnival at Prague, and thine shall not be played at the great Fair at Leipsic, for thou shalt not make any. For I have sought thee out and chosen thee from among thy fellows that thou mightest speak hard truths to a frivolous and conceited people, who will make themselves merry at you, and will not believe thee because thou speakest the truth.

And I have chosen thee thereto, because I do whatsoever pleaseth me, and give account thereof to no man. And thou shalt write no minuets, for I say it to thee.

## CAP. III.

And I felt myself carried through the air, and I was upon my journey from the Thursday until the Friday, and I was wrapped in my mantle, which once was blue, but has now become white, seeing that it is worn out. And I came into a city of which I had never heard until this day, and its name was called Paris, and I beheld that it was very large and very dirty. And it was evening, and the fifth hour, and I found myself in the theatre, into which a mighty crowd was streaming. And my heart leaped for joy, for I love a good play, and although I am not rich, I take no heed of the costs when I go thither. And I said to myself (for I am wont to talk unto myself, when I have time) without a doubt they will play here 'Tamerlane' and 'Bajazet,' with the great puppets (Marionetten), for I found the saloon too splendid for a mere puppet theatre. And I heard them tune their fiddles, and said, Doubtless they will play a serenade, and they will let the little puppets dance, if the great ones have spoken their speeches; for I found the theatre was sufficiently large, even although some confusion might arise in the exits of the puppets through the side scenes, for they were narrow, that six puppets might dance conveniently together in a circle, and that must be beautiful. And I have in my life time seen many theatres of puppets, but I never knew one more beautiful, for the decorations were noble, and the boxes were richly ornamented, and every thing was full of taste and neat. And in none of the travelling theatres of the German comedians have I seen anything like unto it, and yet are they men who played, and not puppets. And although by us the decorations are more splendid, seeing they are painted with oil, so found I yet nothing worse, than that these would have been more had they been painted with oil, as they are with us.

## CAP. IV.

And while I thus spake with myself (for I am wont to talk unto myself when I have time), I noticed that the orchestra had begun to play, without my being aware of it, and they played something which they called the over-

ture. And I saw a man who held a baton in his hand, and I believed that he would smite with it the bad fiddlers, for I heard more of them than of the good, of which indeed there were none too many. And he made a noise, like unto the noise of one who splitteth wood, and I marvelled that he dislocated not his shoulders, and his power of arm affrighted me. And I considered (for I am wont to consider), and said unto myself, Oh what availeth talents in this world, if they be not in the right place, and how doth genius manifest itself even where it is of least avail. And again I said, Had this man been born in the house of my father, which lieth one quarter of a mile from the wood of Böhmischbroda in Bohemia, he would have earned well nigh thirty pence a day, his family would have been rich and respected, and his children would have lived in affluence; and men would have said, Lo, here is the wood-cutter of Böhmischbroda. And his talents are of little avail here, where he can scarcely earn bread and water.

And I became aware that this was called beating the time; but though it was beaten very heavily, yet nevertheless were the musicians never together. And I began to regret the serenades which we pupils of the Jesuits' College were wont to sing together by night in the streets of Prague; for we were always of one accord, notwithstanding we had not a baton. And the curtain was drawn up, and I beheld the ropes at the back of the theatre, and men cast them. And I said to myself doubtless they will fasten them to the head of Tamerlane, and a grand procession of puppets will follow; for there were many ropes to be seen, and the piece will begin in this manner, and it will be pleasant to behold. And I found fault that the ropes had not been fastened before the drawing up of the curtain, as they are with us in Germany, for I have a very correct judgment.

## CAP. V.

But it was by no means so. There came in a shepherd, and the people cried, Ah here is the God of Song, and I became aware that I was in the French Opera. And his voice caught my ear, and his sorrows moved me, and he expressed every thing he wished with perfect taste, and although at the same time he sang somewhat heavily, he wearied not me, for he had taste and feeling. And there came a shepherdess unto him; she had large black eyes, which she cast mildly upon him, to comfort him, for he was sore in need of comfort. And she had a clear and brilliant voice, which rang like silver, and was pure like unto gold that cometh from the crucible; and she sang much which was not beautiful, nevertheless her throat gave forth a rare harmony. And although the music was poor and bad, yet it seemed not such when she sang, and I exclaimed, "Oh traitress!" for she was possessed of taste, and her ability begot delusion. And I spake unto myself (for I am wont to talk unto myself when I have time) doubtless this shepherd and shepherdess have enemies, who constrain them to sing in these puppet-plays, in order to destroy their voices and their lungs.

For I perceived the stench of the oil and varnish, which were offensive unto me, although I had been born in the woods of Böhmischbroda, where the air is thick, and although I had used in my studies a lamp, the oil of which was not of the best, seeing that it cost no more than eight pennies; neverthe-



less I have studied well, for I am learned. And I began to damn with all my soul the enemies of the shepherd and of the shepherdless, for their singing afforded great delight unto me, although the music was somewhat wearisome ; and I began to be taken with their fate, and I continued to curse and to swear, for I am angry when I fall into a passion.

(To be continued.)

### MUSIC IN AMERICA.

As indistinct accounts only, have hitherto been given of the progress of Music, among our transatlantic brethren, and as it is important to know the "march of sounds" in every quarter of the Globe, I beg to lay before the readers of the "Musical World" some particulars which a twelvemonth's residence in that portion of the world has enabled me to do.

The Americans being *professedly* a serious nation, it is no wonder that sacred music should be cultivated considerably more than that of a secular nature ; indeed, with the exception of the attempt made some few years back by Garcia, to establish an Italian Opera, nothing has been done of importance: the height of ambition being (particularly among the ladies) the accomplishment of a simple song, waltz, or march, of which latter they are exceedingly fond:—this, I take it, is in a great measure owing to the mode of instruction imparted by the professors, who care not (with but few exceptions) to instil into the minds of their pupils anything beyond weak and ineffective pieces, of which themselves are scarcely masters. The native professor is generally a nondescript sort of being, a jack of all trades,—one hour in the exercise of his profession as a music master, the next attending a sick bed as a Doctor of Medicine,—again, arranges a Psalm or Hymn tune, then hurrying off to his dry-goods, or liquor store: or mayhap after a day's labour at boot making, plastering, or painting, he is found in the evening leading a Choir of Singers, or conducting a Vocal Concert. Neither are the Professors who leave this and other countries, calculated to improve this state of things; being of a very inferior order, often professors of a day's standing, assuming the title (for the first time) on their landing in that country; and should an artist of superior merit, transport himself across the blue waters, he meets with such opposition and discouragement as soon compels him to return in disgust: of course in this statement, I allude to the country at large, matters being somewhat different at New York, Philadelphia, and Boston. The last place is the emporium of Music; where it is cultivated with the real zeal for the welfare of the art. Here is established an Academy of Music, under the conduct of a Mr. Mason; and the Handel and Haydn Society not only perform the works of Handel, Haydn, Mozart, Beethoven, &c. exceedingly well, but publish them with enterprising spirit. This city is considered (among themselves) equal to the British Metropolis in musical attainments. New York also possesses a Sacred Music Society of no mean pretensions; its members being very respectable and numerous. They give occasional Concerts or Oratorios, at which all the talent of the place, both native and foreign, assist. One singular feature in the character of these, and similar associations is, that they are chartered by an Act of the Legis-

lature; which is carried through with all the grave forms of a deliberative assembly. By this charter, they are empowered to levy and enforce the payment of fines and subscriptions; without which power, it is possible (from the national inordinate love of dollars and cents) the Societies would soon fall into neglect, and become extinct.

From the intimation already given, I must necessarily confine my observations almost exclusively to music of a sacred character. A winter's residence in one of the cities, will convey an idea of the state of music in all the principal states.

Albany, the nominal capital of the State (New York being the centre of attraction) boasted last winter of two Musical Associations, "The Sacred Music Fund;" and the "Philharmonic Society"—"What's in a name?" verily every thing with regard to the Philharmonic. The place of meeting?—a room six yards square! The furniture?—a deal table, half-a-dozen stands, and as many lights! The Orchestra?—a first and second violin, a double bass, two horns, *three flutes, and a piccolo!* The Music?—Overtures by Ditters, flute trios, and marches.—Fortunately for the science of music, this society received a death blow in the loss of its leader; an Englishman, and a painter by profession. The best performers were decidedly the flute players, three gentlemen of the city amateurs: the horns were blown by two doctors, administering nauseous drugs by day, and discordant sounds by night. The Sacred Music Fund Society, (which is chartered) consists of about forty members who meet weekly for the practice of Choral Music.—Their leader, Mr. J. P. Cole, is a man well calculated for the duties of his office; with a strong counter-tenor voice. He exercises great judgment in tutoring ladies and gentlemen of this Society. This is certainly a good school for singing, as the voices must rely on their own exertions, their being no instrument to assist them. The "Hailstone Chorus" of Handel, and some chorusses from Gardiner's "Judah," are sung by the members with really fine effect. The Society gives three or four concerts during the winter season (always for some charitable object) in one of the churches;—a programme of one of which will perhaps not be uninteresting.

"Oratorio by the Sacred Music Fund, and Philharmonic Societies, in the second Presbyterian Church, for the benefit of the Asylum for Orphan and Destitute Children, on Thanksgiving Evening, December 10th, 1835.

Vocal Leader, Mr. J. P. COLE.

Instrumental Leader, Mr. S. JOHNSON (of the Philharmonic Society.)

Organist, Mr. PHILIP A. MAYER.

#### PART I.

Grand Symphonia	Ditters
Anthem, 'The Lord is king,' with full orchestral accompaniments by F. C. Walker	Chappell
Trio of Flutes, Selections (with Organ modulations, Mr. F. C. Walker) from Gabrielsky and Berbiguier	
Recit. and Air, from Oratorio 'The fall of Jerusalem,' Mr. F. C. Walker	Perry
Organ Duet, subject from the Oratorio of 'The Creation,' Miss Cole and F. C. Walker	Haydn
Solo, 'Sound the trumpet,' Dr. Flagler	Himmel
Chorus, 'Now elevate the sign of Judah,' from the Oratorio of 'Judah'	Haydn

#### PART II.

Overture	Cherubini
Anthem, 'My soul truly waiteth still upon God'	Chappell
Trio of Flutes, (with Organ modulations, F. C. Walker) from Haydn and Berbiguier	
Quartette, Prayer, from the Sacred Opera of 'Moses in Egypt'	Rossini
Chorus, 'Eternal God, Almighty power,' from the Oratorio of 'Judah'	Beethoven
Anthem, 'Great is the Lord'	Chappell

The congregations of the different churches pay great respect to the musical portion of the sacred service. Not one church is there to be found, but has a numerous choir; nor is it thought at all derogatory in the wealthier portion of society, to congregate in the singing gallery, (where sometimes thirty or forty persons may be seen) who with their leader\* paid either from the church funds, or by the singers themselves, perform not only the service, but execute Anthems with much feeling and precision.

Organs are becoming fashionable in all the churches; the principal builders are Erbin, New York; Appleton, Boston; and Messrs. Hooks, of the same place. An excellent instrument has lately been placed in St. Peter's Episcopal Church, Albany, built by the last named makers; containing twenty stops, double shifting movement, pedal pipes, and an octave and a half of German pedals. The swell contains a Tremula; and a beautiful fancy stop; the Claribella, which is claimed by the makers as their own invention. The full organ is rich and powerful.

Singing schools are numerous in the United States. These are generally attached to the churches of various denominations, each church supporting a Sunday school; the heads of which, either pay the singing master themselves, or raise a subscription for that purpose among the congregation. Sunday Schools are of much greater importance, there, than in England; the children of all classes attending as scholars, man being considered on a perfect equality:—where these schools furnished with competent teachers, they would become a grand engine in promoting the cause of music, but unfortunately they are intrusted to the care of medical doctors, shoemakers, tinkers, and musical quacks of every description, whose vicious style, want of knowledge, (many of them even of the first rudiments) and careless manner, defeat the object they are intended to promote. Besides the public schools, there are private singing classes, but as these are in the hands of the same instructors, no greater benefits can by any possibility arise.

There are many very excellent collections of tunes now in use; among which may be mentioned the Handel and Haydn societies' collection; and the music of the church, containing a number of beautiful melodies selected from the best masters, and which our countrymen would do well to copy.

But few strictly musical parties take place in this city (Albany); and these are principally confined to the house of Mr. Cruttenden, Superintendent of the Female Academy; a seminary for the instruction of young ladies in every branch of polite education, whose numbers amount to nearly four hundred. The Musical instruction of about forty or fifty pupils are intrusted to two English ladies, whose time is occupied from eight o'clock in the morning, till the same hour at night.

Music will certainly never attain at any degree of perfection, while the present system pursued by its professors is persevered in; but time will ultimately work a change in the state of this delightful science; and no doubt the American people (who possess intellect, ambition, and energy) will one day take an enviable station in the world of musical sounds.

F. C. W.

\* The leader of one of the churches in Brooklyn is a Major in the Army.

## REVIEW OF MUSIC.

*La Folie, a second Set of original Quadrilles, with a "Valse sentimentale," composed and dedicated to Miss Hutchinson, by A. Fleche. JEFFERYS & Co. Frith-street.*

We will make Mr. Fleche happy at once, by repeating the opinion of a young lady, who, upon hearing his quadrilles, pronounced them to be extremely pretty, and very *danceable*. When we say that the lady in question is both a good dancer and an excellent musician, who will impugn such an authority? The waltz is also a good one.

*Love and Courage. Song, with an Accompaniment for the Piano-forte or Harp, (French Horn, Violoncello, and Tenor ad libitum) the music by Louis Spohr, the words by H. W. R. Esq. EWER & Co.*

We are not thoroughly read in the music of Spohr; but we must confess that this song has given us less pleasure than anything we know of the author's. But Spohr is a giant; and we care not to treat him with our critical nibblings. We shall therefore dismiss the song in the words of Benedick: "It is too little for a great praise, too short for a long praise, too empty for a full praise; but this we can say of it,—that were it other than it is, it were not pretty; and being no other than it is—we don't like it."

*Fantasia for the Piano-forte, with Variations on the favourite glee 'Glorious Apollo,' composed and dedicated to Miss Powell by Philip Klitz. PURDAY.*

The object of the composer appears to have been to unite ease and brilliancy, as far as was possible; and he has succeeded. He has confined himself chiefly to open scale passages and arpeggios, which lie easy for the hand,—we cannot say *hands*, for his requisitions seem to be levied almost wholly upon the right hand. The pastorale is on a pretty subject, in the popular  $\frac{3}{4}$  time,—perhaps the easiest of all rhythms to write in; but we think Mr. Klitz should have done something more with so fine a theme as the subject of Webbe's glee afforded him. Upon the whole, however, we can recommend the fantasia to young drawing-room débutantes—a class of players to whom it would seem to be especially addressed.

*The Queen of the Roses. Ballad, sung by Mr. Robinson, at the Royal Gardens Vauxhall, written by Charles Blondel. (Author's Property) GEORGE and MANBY, 85, Fleet-street.*

A Vauxhall picture-song. The reader, therefore, will not expect much; nor will he be disappointed. The nymph on the title-page may in fact be taken as a very fair epitome of what is to be expected within. Those who like the lady, therefore (and we are of the number of these, although we see nothing very *recherchée* about her) may look at the song. Those who do not, can pass it by. By the way, if musical compositions could become suddenly impressed with this sort of impersonation of the author's talents, what a queer set of visages would occasionally meet one in the windows of the music shops.

*Mazourka for the Piano-forte, composed and dedicated to Lady Mary Bentinck, by Benedetto Negri. WARNE.*

*Grand Solo for the Guitar, composed and dedicated to his friend and pupil Mr. T. J. Dipple, by Felix Horetzky. WOOD & Co.*

We have leashed these together as a couple of graceful and pretty trifles, and shall leave the reader to give the preference. We would caution Mr. Negri, however, when he next writes for the town, (as we shall take leave to presume he has done in the present instance) to avoid the use of the abstruse keys. Many a young lady and gentleman have been scared by the sight of four and five flats, from what they might otherwise have purchased and liked. Our advice is, never upon these occasions to use more than three flats or sharps.

"*The Sun is dancing on the Streams.*" Song, written by Allan Cunningham, Esq. in commemoration of the introduction of Trial by Jury, and the abolition of domestic Slavery, in the Island of Ceylon. The Music by F. Mendelssohn Bartholdy. The profits to be applied to the education and provision of the children of emancipated Slaves. PAINE & HOPKINS.

This is a good song, but surely very inappropriate to the words. The Author appears to have been thinking more of the strife and battle for liberty, than of its peaceful triumph. For instance, we are at a loss to see the consistency of singing about "dancing streams" and "balmy airs," in a set of phrases in the style of 'See, the conquering hero comes.' Taken apart, however, from the error we allude to, the song is a very spirited one.

### PROVINCIAL CONCERTS.

SOIRÉES MUSICALES AT LEEDS.—The first of these took place on Tuesday last the 22nd instant, under the direction of Mr. Cummins, before a large and respectable audience. The band was small, but the parts were well sustained. The principal performers were: Flute, Mr. Saynor, pupil of Mr. Nicholson, (a native of Leeds) who performed a grand fantasia in a masterly style. Violoncello, Mr. Haddock; double-bass, Mr. Willoughby. A grand duet by Corelli, for violoncello and contrabasso, was played by these two gentlemen in so superior a manner as to call for an immediate encore. The vocal parts were sustained by Mrs. Cummins, Miss Fisher, and Messrs. Cawthra, Harper, Cooke, &c. The chorus was small, but effective, and the whole was ably conducted by Mr. Booth, who presided at the piano. The selection was from Purcell's 'King Arthur' and 'Tempest,' pieces but little known in the country; in fact, 'King Arthur' was never before performed in Leeds. The remainder was from the works of Mozart, Rossini, Webbe, Bishop, &c. &c. A short dissertation was given on the different pieces, in an able manner, by Mr. Cummins, and the whole audience separated highly delighted with the evening's performance, being the first musical meeting this season in the town of Leeds. Unfortunately for the cause of music, our concerts have declined since the town has been created a Parliamentary borough. Party-politics have severed our societies, and neither body is able to support a series of subscription performances of their own; the consequence has been, that we had no concert last Season. In no town of importance through the North, is music so little encouraged as at this time in Leeds.

### COURT MUSICAL NEWS.

THEIR MAJESTIES gave a concert on the 24th ult. when Mme. Caradori, Mrs. Seymour, Signor Brizzi, and Signor Berrettoni, had the honour of singing at the Pavilion at Brighton. Her Majesty's private band was in attendance, led by Mr. Seymour; Mr. Lucas conducted. The programme consisted chiefly of the arias, duos, and terzetos, which, by their constant repetition, have become so familiar to all opera and concert frequenters. A great relief however, was occasioned by Madame Caradori's introducing Beethoven's cantata, 'The Song of the Quail;' also an air from 'The Duenna;' and a romance 'The Post Horn,' by Kreutzer; the latter was accompanied on the cornet à piston by Mr. C. Schröder. Among the company present, were H.R.H. the Princess Augusta, H.R.H. the Duchess of Gloucester, the Prince of Hesse Philipstahl, the Prince Esterhazy, the Marchioness Cornwallis, and the Ladies Cornwallis, the Earl and Countess of Brownlow, Lady De Lisle and Dudley, Viscountess Falkland, Mdlle. D'Este, Miss Hope Johnson, Miss Harvey, the Hon. Sir Robert Gordon, Sir Andrew Barnard, Capt. Curzon, Mr. Hudson, &c. &c.

The band, in addition to assisting at the above concert, have performed on other evenings during the week, selections from Beethoven's 'Fidelio;' Rossini's 'Gazza Ladra;' Meyerbeer's 'Robert le Diable;' Marschner's 'Falconer's Bride;' Mozart's 'Clemenza di Tito;' and new music from an opera by Lobe, entitled 'Die Fürstin von Granada;' also Beethoven's Mass in C, with part of Hummel's in E flat, in which the organ was introduced.

#### MISCELLANEOUS.

**BARNETT'S OPERA.**—After a vast deal of working in *contrary motions*, many sudden *transitions*, and long *pauses*, it has been finally arranged that John Barnett's Opera of "Fair Rosamond" is to be brought out at Drury-lane Theatre; and the composer is expected in town from Paris immediately.

**HULLAH'S OPERA** is in full rehearsal at the St. James's Theatre, and is announced for Monday next; we heartily wish both our countrymen success.

**NEW OPERA BUFFA.**—Signor Puzzi is hourly expected with his company from Italy, to embark in the new undertaking of establishing an Opera Buffa. His principal singers are said to consist of Mlle. Blasis, already favourably known to the English; Catone, a tenor; and Ronconi, by repute, a fine baritone. Signor Benedict is to be the conductor. Mr. Mitchell is the speculator in the business.

**BRITISH MUSICIANS.**—A trial of instrumental music took place on Wednesday, at the Hanover Rooms, among which was a brilliant concerto for the trumpet, performed by Harper. The first Public Concert of the Society, which was to have taken place next Wednesday, has been postponed to the 11th of January, in consequence of the absence of many of the subscribers from town.

**THE MUSIC OF NATURE.**—When the ingenious Mr. Logier promulgated his new system of musical tuition, he called the scale of C, 'the scale of nature;' perhaps he would have been nearer the mark, had he so called the *diatonic* scale. A gentleman in Wales, however, brought the thing more home to his friends, as the following anecdote (which we copy from the *Merthyr Guardian*) will testify. "The cries of animals and the songs of birds have always an interest for musical ears. The roar of waters, or the soft inductions of the breeze; the wild cry of the mountain plover, the raven and the eagle; lowing herds and murmuring waterfalls, heard in appropriate places, and with corresponding feelings, have a music, which ears unspoiled by the refinements of art are not slow to appreciate. Whether a premeditated concert of mountain music was ever attempted more than once we will not venture to pronounce, but the following anecdote (still current in the hilly districts of Glamorganshire) is told of a wager made between Sir Thomas Mansel, of Margam, and Mr. Lewis Thomas, of Bettws, in the early part of the reign of James the 1st. Mr. Thomas having dined at Margam, was entertained with a fine band of music; when the wine had circulated, he protested he had a superior band at Bettws: Sir Thomas doubted: a wager was made: and the company were invited to decide the question. Mr. Thomas, at that time, held immense tracts of land in his hands; he had flocks of many thousand sheep; numerous herds, and large numbers of mountain ponies. The day before his party arrived, he ordered his servants to separate the young of each animal from their dams. On the arrival of Sir Thomas and his friends, the bars were withdrawn, and the vales of Ogmore and Llynvi, were filled with the bleatings of thousands of lambs; the lowing of the calves, and the whinneying of the colts, with the grateful responses of their respective mothers. Sir Thomas, struck with the joyful sounds, exclaimed that he had never heard such charming music, and acknowledged that he had lost the wager."

**MR. J. T. HARRIS.**—The organist's situation to the church in North Audley Street, vacant by the death of this gentleman, was played for yesterday morning. There were twenty-three candidates, and the decision was left with a committee of the vestry. The three who most distinguished themselves by an excellent performance were, Mr. H. Forbes, Mr. H. Lincoln, and Master Cooper. Mr. Gauntlett has been elected to succeed Mr. Harris at Christ-Church, Newgate Street, which boasts of one of the finest and largest organs in the metropolis.

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*To the Editor of the Musical World.*

9, Clarendon Square, November 11th, 1836.

**MR. EDITOR,**—It has often occurred to me that an important advantage would accrue to art, and society in general, if some means were adopted, to render musical performances as intellectual as they are sensual. Surely the most delightful art in the world was never intended merely to please the senses and gratify the ear. But such seems to be the principal object which the majority who frequent our concerts and music meetings have in view, if we may judge from the inattention observable in their conduct. This remark applies more particularly to instrumental than to vocal compositions; as in the latter case a direct appeal is made to the reasoning faculties. The public are not to be blamed for taking little interest in that which they do not understand. Although they know that the composition which has just been performed, is the effusion of some such extraordinary mind as that of a Mozart, a Haydn, or a Beethoven, with whose names they are familiar, from the circumstance of having their works so frequently brought before their notice—but are as ignorant (generally speaking) of the true character, design, and end of those stupendous efforts of genius, as are the Hottentots of their existence: consequently, the performance of them, if listened to at all, is heard with indifference. To effect the object which gave rise to this letter, I would propose that a prologue, if I may use the term, should preface every performance of the works of the great masters, giving a brief and pithy analysis of the composition to be performed, showing its relative character to the mind of the musician, the feelings by which he was actuated in the production of his work, and the circumstances (where known) under which it was brought out: this would, by the novelty, in the first place, attract attention, and by frequent repetition, keep that attention alive and lead us in tracing the mind of the author through the productions of his pen; and the design of his work would thus be made clear to the understanding of the amateur, and infuse in him the desire to become more intimately acquainted with the classical compositions of the great masters.

I have thus thrown out a hint, which, if acted upon, will exalt the art, of which I am but an humble member, into one of real usefulness; and hope that some of the highly talented men with which the profession abounds, and who have the means in their power, will act upon it.

It would be especially interesting to the visitors of such societies as the Classical and Choral Harmonists, London and provincial societies, of which there are many, under various denominations; and would, moreover, give a fund of interesting and useful information upon the subject of their performances.

I beg to subscribe myself your very humble servant,

CHARLES H. PURDAY.

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#### NOTICE TO CORRESPONDENTS.

**MR. WARREN**, of Little Chelsea, will accept our best thanks for his contribution; which has been forwarded to the proper quarter, and will be acknowledged in due time and place.

Lines on Malibran, by **ELIZA**, are creditable to the writer's feelings. Had we published all that we have received of equal merit, since the death of their lamented subject, our pages would have been thronged every week.

**W. W.** next week.—**PHILO-FLAUTO** will be noticed also next week.—**WEEKLY LIST.** A few pieces stand over, for want of room.

## WEEKLY LIST OF NEW PUBLICATIONS.

## PIANO-FORTE.

- Bellisario, Overture to. Donizetti CHAPPELL  
 Blackshaw (E.) Le nobilaire Quadrilles, also as Duets ..... Z.T.PURDAY  
 Czerny. Rondo militaire on the Rataplan, op. 415 ..... D'ALMAINE  
 — Ditto on the "Page Inconstant," op. 414 ..... DITTO  
 — Brill. Vars. on a Theme by Reissiger, op. 427 ..... DITTO  
 — Introd. and Vars. to the Alpensanger March ..... MORI  
 Duvernay's Douze petits morceaux. Extraits des operas de Bellini, Carafa, Donizetti, Meyerbeer, Rossini ..... METZLER  
 Gambaro. Deh Conte, from Norma, as a rondo ..... Z.T.PURDAY  
 Hüntten (W.) Rondo on the 'Merry harvest home' ..... MORI  
 — Ditto on the Goatherd's Boy ..... DITTO  
 — Vars. on 'Come innocente Giovane' ..... DITTO  
 — (F.) Trois petits Duos, easily arranged ..... DITTO  
 La Salle d'Apollon. German Waltzes, 177 to 181 ..... WESSEL  
 Meves' "Egli riede?" Donizetti MILLS  
 Napoli, Second Rondoletto on the Barcarole of Masini, arranged by Farrenc ..... CHAPPELL  
 Reissiger. "Les Gracieux," 3 Rondos, No. 3 ..... WESSEL  
 Roat (J.M.) Twenty-four preludes, MONRO  
 — Trois mouvemens de danse, No. 2 ..... DITTO  
 Rosselin (H.) Brill. vars. on Aurora che sorgeral ..... Z.T.PURDAY  
 The Pianist's friend. 24 Studies, an introduction to Cramer's Studio ..... DITTO  
 Weippert (G.) Echo of the Bands, Quadrilles, sets 1 to 5. (new eds.) Ditto as duets ..... DITTO  
 — Les charmes de la saison, ditto, ditto, ditto ..... DITTO  
 — La rage, ou Duc De Reichstadt's. Duett ..... DITTO  
 — The Water Witch Quadrilles, Ditto ..... DITTO  
 — Opera buffa, Ditto ..... DITTO  
 VOCAL.  
 Beethoven. True, fortune ne'er consented ..... WESSEL  
 Dear native region I foretell, Duett. Attwood ..... HILL  
 Gentle and lovely form, Grand Cantata. Poetry, Mrs. Hemans; Music, Caroline H. Campbell ..... JEFFERYS  
 Happy nation, Glee, for Alto. 2 Tenors, and Bass. Adcock ..... Z.T.PURDAY  
 Horsley's Glee, with Piano-forte Accompaniment by the Author. 'Mine be a cot,' 'By Celia's arbour,' 'Cold is Cadwallo's,' 'See the chariot' ..... MILLS  
 Little lays for little learners. E. Rimbault ..... D'ALMAINE

- Moral Songs, Set of. Poetry by T. H. Bayly ..... D'ALMAINE  
 Must I leave thee, scene of childhood, Ballad. C.H.Purday ..... Z.T.PURDAY  
 O lady, why hath cruel fate. J. P. Knight ..... MORI  
 On the Severn's banks. S. N. Sporie ..... TOLKEIN  
 O say, wilt thou weep. Ballad, J. P. Knight ..... CHAPPELL  
 Paul's (Jean) "Lieblingsleid;" Thee no language can name ..... WESSEL  
 The Sportsman, characteristic song. Partly composed by C.H. Purday ..... Z.T.PURDAY  
 The cock is crowing, Song. Attwood ..... HILL  
 The spell-wove song. J. P. Knight MORI  
 The lock of hair. Nelson ..... DITTO  
 The light Castanet. Ditto ..... DITTO  
 Time, speed thy wings. Ditto ..... DITTO  
 You found me by the fountain. Thalaba, music by Rodwell ..... D'ALMAINE

## SACRED.

- Come thou long expected Jesus, Single Voice. Edwin Merriott, NOVELLO

## FOREIGN VOCAL.

- A la fleur du bel âge. Pré aux Clercs, Herold ..... MILLS  
 Le pin leggiadre. Duett, in Avventura di Scaramuccia. Ricci ..... CHAPPELL  
 Mercadante, Soirées Italiennes.  
 1. Il desiato Ritorno, Barcarole.  
 2. La primavera, Canza. 3. L'asilo al Pellegrino, Canza.  
 4. I pastore Svizzero, Tirolese.  
 5. Serenade del Marinaro, Serenade. 6. Il Zeffiro, Polacca.  
 7. Il lamento del moribondo, Romanza. 8. La Zingarella, Bolero. 9. La Pesca, Duetto.  
 10. Il Brindisi, Duetto. 11. La Caccia, Duetto. 12. Il Galop, Duetto ..... D'ALMAINE  
 Nizza, Canzonetta. Parole, Berrettoni; musica Rossini ..... CHAPPELL

## ORGAN OR PIANO-FORTE.

- Crotch's (Dr.) Fugue, No. 10 ..... MILLS  
 Crucifixion, Overture to, arranged by H. J. Gauntlett ..... DEAN  
 Choruses in Ditto, arranged by Ditto. Thou stilly night. Though all should fail. Where thou enthroned. Shame! shame! His blood be upon us. Thou beaming sun. Physician who aided. Jesus, heavenly love. In the pangs. Low in the dust. The trial scene. We close thine eyes ..... DITTO

## MISCELLANEOUS.

- Harp and Piano-forte. Les amis harmoniques. National melodies, easily arranged, Nos. 4, 5, 6. J.K. Ansell ..... MONRO  
 Keith and Prowse's Instructions for the Double Accordion, with 2 rows of keys ..... KEITH

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